

THE QUEEN OF FASHION

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HOME FOR THANKSGIVING.
(No Patterns are furnished for these Costumes.)

THE QUEEN OF FASHION NEW YORK.

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THE 29TH day of November, 1814, is an important date in the history of printing, and consequently in that of civilization. On that day a newspaper was for the first time printed by steam instead of manual power—the "London Times" pioneering the way of improvement for all ages to come.

"In acknowledgement of all that God has done for us as a nation, and to the end that, on an appointed day, the united prayers and praise of a grateful country may reach the Throne of Grace, I—, President of the United States of America, do hereby designate and set apart Thursday, the—day of November, as a day of Thanksgiving and prayer to be kept and observed throughout the land."

So runs in part and form the proclamation which annually issues from the President to the people of the United States, and is echoed subsequently by the Governors of the different states in personal recommendations for its observance, which recommendations are published in the daily papers and frequently read from the pulpits on the Sunday before the day so set apart.

The last Thursday in November has thus been recommended and generally observed as a national holiday, and presumably a day of national thanksgiving for the progress and benefits of the year, since 1863. Previous to that time, the custom was local and optional. The usage first became established in New England; after the Revolution the custom extended to the Middle States, and later to the West and South.

THE ORIGIN of Thanksgiving is accounted for in this unique fashion: In the early days of the New England settlements, the people gathered together to consider the appointing of a day of fasting and prayer in view of the struggles and possible troubles ahead; one undaunted brother cheerful by nature and habit, suggested instead the counting up of the many blessings which had fallen to their lot, and so impressed the desirability of encouragement rather than discouragement upon his comrades that a day of thanksgiving and feasting, rather than lamentation and fasting, was appointed.

THE FIRST Thanksgiving occurred in the Plymouth colony, soon after the landing of the Pilgrims, in 1621. Houses had been tightened up for the winter, and the little harvest gotten in, so that things began to take on a more promising aspect. Four of the best huntsmen of the colony were singled out by the governor, who sent them "fowling, that there might be wherewithal for a feast of rejoicing;" the fowls they brought back with them were water fowl and wild turkeys, and so from the first the turkey identified itself with Thanksgiving Day.

This first celebration was probably in October, as it was out of doors and lasted nearly a week. Other days of thanksgiving followed in reasonable regularity for forty-seven years, but at such seasons as the various congregations deemed most applicable to their immediate necessities and reliefs. Sometimes it was in the Spring after a hard winter—again it was in the Fall after a generous harvest, or a miraculous deliverance from the vengeance of their Indian neighbors.

THE FIRST proclamation of Thanksgiving was issued by the authorities in the Plymouth Colony, October 29th, 1668, and is recorded in the Colonial Register as follows:

"The Court taking notice of the goodness of God to us in the continuance of our civil and religious liberties, the general health that we have enjoyed, and that it hath pleased God in some comfortable measure to bless us in the fruits of the earth, doe conceive that these and other favors call upon us for returns of thankfulness and doe propose unto the severall congregations of this govmnt that the 25th day of November next, which will be ye fourth day of ye weeke, to be kept as a solemn day of thanksgiving with respect to the goodness on the pticulars above mentioned and what pticulare places and p'sons may propose to themselves as causes of thankfulness."

THANKSGIVING was then, and is yet, the great festal day of the year in New England; the day for family gatherings and heart-greetings; for the noonday feast and the evening spent in congenial companionship around blazing open fires.

On that day the children, however widely scattered, came back to the old home and childhood's memories—the daughter who had followed a husband into another state; the son who was making a way for himself "in the city." And the old home opened welcoming arms not only to the children, but to the children's children as well.

The Thanksgiving dinner was an institution as firmly established as the day itself. Even the early New Englanders did not go hungry on that day. We are told that they had deer, wild fowl, pigeons, squirrels, rabbits and woodchucks in abundance, to say nothing of bass, shad, fine trout, delicate lobsters and delicious oysters.

Pumpkin Johnny cake, made of Indian meal and stewed pumpkin was baked before the fire on a trencher until it turned to a brittle crust on both sides, and a pudding, the size and heft of which is never seen in these degenerate days, was put in a bag at night and kept boiling until noon the next day; the carving commenced at the top, and as the pile lowered to the centre, the color deepened to an enticing red.

To fitly accompany these things, there was the good cheer of home brewed beer, cider, syrups concocted from the juices of berries and cordials distilled from mints.

"GREAT as was the preparation for dinner," says Harriet Beecher Stowe in her Oldtown Folks, "things were so contrived that not a soul in the house should be kept from morning service of Thanksgiving in the church, and from listening to the Thanksgiving sermon in which the minister was expected to express his views freely concerning the politics of the country and the state of society generally in a secular way not deemed appropriate for the Lord's Day."

Another chronicler writes of the ending of the day in a blaze of glory—a special feature of the Connecticut manner of giving thanks. The young people of the town annually erected the tallest pole to be found for miles around, built at its base a wide platform from which towered a pyramid of barrels sloping to a single well-tarred barrel at the top; this pile when ignited lighted up the whole valley, and the scene was one never to be forgotten.

SO MUCH for the old-time Thanksgiving Day. The changed present is with us. Thanksgiving Day is a national holiday—and each and every one of the citizens of the United States observes it as he or she sees fit.

With the early morning light breaking through the city streets, comes the beating of drums and old pans and the shrieking of penny whistles. The "Ragged Robins" are abroad, seeking whom they may waylay. Boys of all sizes and ages disguise themselves in women's clothing, cover their faces with hideous masks, and with dragging petticoats and hats askew, parade the streets begging persistently and shamelessly for "something for Thanksgiving Day."

A few hours later, the city is astir with preparations for the games of football or golf, held on its outskirts, or for the special Thanksgiving matinees at all the theatres. The Thanksgiving dinner is hurried through in order not to be late at the place of amusement; those who have no real Thanksgiving dinner—merely the routine of one in a boarding house or hotel—as well as the seemingly more fortunate members of a family, take advantage of the national holiday as a day of feverish recreation. Harvest homes, corn huskings, apple bees and such like homely combining of sentiment, work and good cheer is a thing of the past—of the puritanical New England days.

A genuine celebration of Thanksgiving, and a real appreciation of the good things it bestows, is still to be met with in the most unthankful districts, where charity spreads an annual feast before human beings half starved the other 364 days.

WOMEN WORLD OVER



MRS. JAMES G. BLAINE is writing the biography of her distinguished husband. It will be published simultaneously on both sides of the Atlantic.

TO COMMEMORATE the marriage of his daughter, the Grand Duchess Xenia, the Emperor Alexander III. of Russia has founded the Xenia Institute for Women.

WOMAN'S SUFFRAGE has penetrated conservative England, and Dr. Arabella Kenealy is announced as a candidate for a seat on the Parish Council at Bushey, in Hertfordshire.

MRS. AMANDA BLOOMER, who in 1851, while editing a temperance paper at Seneca, N. Y., began wearing the costume which bears her name, is still living with her husband at Council Bluffs, Iowa.

THE TINIEST woman on the planet is perhaps Mile. Pauline, of Holland. She is 18 years old, weighs nine pounds and lacks four inches of being as high as a two-foot rule. Lucia Zarate, who was even smaller, is dead.

A JAPANESE woman has no change in fashions to discuss, no shopping to while away her time, no Easter bonnet to look forward to, as she never wears bonnets; her only ornaments are tortoise-shell hairpins, her best parasols are made of paper, her kimono must be of quiet, soft-colored crape. Truly she has a hard time, this little Japanese woman.

THE FIRST woman to publish a book over her own name in America, was Hannah Adams, who published "A Review of Religions" in 1784. Charlotte Fowler Wells, the first woman publisher, who went into business with her two brothers in 1814, is still in business in New York City, and says she has no time to think whether or not she is growing old.

FIFTEEN young ladies of English, American, Prussian and Tyrolese nationality, recently made brave arrangements to walk from Vienna to Dresden, a distance of 250 miles. The outfit agreed upon was a gray silk gown, broad brimmed straw hat, sight protectors, knapsack with 22 pounds of provisions, a revolver and a waterproof cape. After five days walking, the lady tourists were in a sad state from the heat, heavy knapsacks and unsuitable boots, and ignominiously decided to make the rest of the journey by rail.

MADAME VIRGINIE DEMONT-BRETON, the daughter of one artist and the wife of another, is herself an artist of such ability that she was recently enrolled in the Legion of Honor. The only other French woman so honored is Rosa Bonheur. Madame Demont-Breton is a little woman who usually works on big canvasses and has exhibited successful marines at the Salon for a number of years.

MRS. WILLIAM H. VANDERBILT holds to the invariable rule of that family of never giving help where it is solicited, but both personally and through an agent does she seek out and assist worthy cases. She is known to have paid the rent of nearly a thousand persons during the hard times last winter, and those at the head of slum and mission work know that they can count on her to help them out in time of need, providing only the cause is worthy and her identity concealed.

THERE is a dairy school for women in Minnesota. New York and Brooklyn institutes add millinery and dressmaking to the optional course, and now the manual training department of the Providence, R. I., high school proposes to teach practical housekeeping under the name of "domestic science." Plain and fancy cooking, the care of invalids and household sanitation will be thoroughly taught, and the chances are that Providence will become a great matrimonial centre.

MISS PAULINE JOHNSTON, "the Red Indian poetess," as the English call her in distinction from natives from India, took a volume of her poems and a number of letters of introduction to England with her in the spring, and succeeded in making the acquaintance of Lord Dufferin, Lord Lytton, the Marquise of Lorne and other members of the English aristocracy. Miss Johnston is the daughter of a Canadian Indian chief, but her mother is an English woman.

FROM an ordinary position on the stage to becoming the wife of one of the richest young men in America, and finally to hobnobbing with royal highnesses in England, is a dream the extravagance of which is only equalled by an Arabian Nights fantasia, but it is a dream that has been realized by Edith Kingdon Gould. As the wife of George Jay Gould, she has occupied the attention of all Europe and America during the yachting contest between her husband and the Prince of Wales, and whole columns of the daily papers have been given to daily description of her gowns, her dinners and her own gracious self. However, when two of the younger Goulds wanted to marry in "the profession" summary proceedings were taken to put a stop to it, and Edith Kingdon is the only actress admitted so far into the Gould family.

NEW YORK FASHIONS



FEATHER BOAS dyed in all the delicate shades are again in demand to cover the throats left bare by evening dress.

A TORTOISE SHELL comb surmounted by two dainty little Mercury wings of rhinestones, united by a knot of the sparkling stones, is the newest ornament for the hair.

A GREAT deal of jet, combined with velvet, will be used for trimmings. Yokes of jet, fichus of jetted lace, jet epaulets wired in shape, and shining jet girdles are shown in unusual variety.

THE authorities may not agree as to whether the winter will be long and cold, but that it is to be a "fur" season was decided some months ago. Fur coats and capes, coats and capes lined with fur, fur collars, girdles, edgings and buttons, and to crown all, dear little toques of fur twisted in shape and trimmed as so much felt would be, delight the winter girl's heart. The stiff pelts can be rubbed and pulled into softness and then cut after almost any pattern.

BLEUETTE combined with brown or black, fills the store windows—at least three months after all Paris turned blue—but comparatively little of the shade is worn on the street. It is too trying a color for daylight. Brown felt hats are shown with rosettes or loops of bleuette velvet and black coque feathers; black felt hats have bleuette coque feathers edged with jet, and bleuette felt theatre bonnets are trimmed with all sorts of indescribable half shades.

THE BIG "picture" hats are much in vogue, nodding with ostrich plumes. The wide soft brims can be bent to suit any face, and in order to make them fit well to the head, a fold of twisted velvet is inserted underneath with a coquettish bow or knot of velvet blossoms tucked in where it will be the most becoming—directly over the parting in front, at one side, or where it will droop gracefully over the hair in the back. Felt "plates" are made up with fluted brims forming a soft ruffle or a layer of ruffles over the head.

THE NEW silk waists are invariably very full, but made over a tight lining. With the outside fullness confined by a narrow belt, the effect is that of a round or baby waist. A particularly dainty model is of chine silk with delicate blossoms on a pale ground, made with high stock collar and rows of shirring forming a round yoke from which the front droops in blouse fashion over a folded belt. The back is equally full but is drawn tightly into the belt. From \$12 to \$25 is the modest valuation put upon these "creations."

SKIRTS have gathered in the most of the side flare they were given to this time last year, and have concentrated it all in the back. Skirts for house and carriage wear are slightly trained, glove-fitting at the top and sloping out over the feet. The general shape is the bell with the flaring folds in the back stiffened with hair cloth from top to bottom and held in place by rubber bands.

VANDYKE points are positively limitless in their trimming possibilities, and from present indications they will monopolize the trimming counters for several months. They come by the yard or by the set, in assorted sizes for various parts of the garment. Long points, with the wide part down, run half way up the side seams of the skirt; three of slightly varied length confine the fullness of the sleeve; three or five make a girdle with the points turning up or down, and smaller ones adorn the cuffs, to say nothing of the varied sets that are worn as collarettes.

NEW YORK dressmakers certainly are more favored than their out-of-town sisters in the profession in the way of inspiration for their work. The innumerable "openings" of imported gowns and wraps at the big stores are free to all, the chances being about equal as to whether the gown will be purchased or patterned after.

At a recent opening one of the most effective gowns was a black and white with bleuette accessories. The skirt was of black moire, with a narrow box-plaiting of satin ribbon over which was a row of cream guipure lace studded with jet nail heads. The smoothly fitting waist was of white satin covered with the guipure lace and nail heads, finished with a folded collar of bleuette velvet with stiffly pointed swallow tail ends. The immense sleeves of moire were caught at the elbow with bleuette bows and a bleuette and guipure folded belt outlined the waist.

A FETCHING street dress was of sage green cloth, scalloped at the foot to show a narrow box-plaiting of dark fur. A fur belt six inches deep was curved to fit the figure and whaleboned in place and over this the fullness from the neck drooped in French blouse fashion. A broad collet of the green cloth, embroidered in jet and edged with the fur extended over the tops of the sleeves, and a boa of the fur lay loosely around the jetted neck piece.

A golf gown, to meet the needs of the increasing fad for the game among the New York clubs, was of brown English serge with a hem of tan leather four inches deep stamped in a Greek pattern. The natty cloth jacket was ornamented with leather trimmings and brass buttons to be engraved with the monogram of the golf club.

FOREIGN NOTES



BICYCLING has been so much the rage in France that marriage trousseaux even are provided with at least one wheeling costume. Such astonishing costumes as black zouave trousers gathered at the knee with black moire ribbons and jeweled buckles, patent leather shoes and silk stockings are shown with pride, while a rival costumer points to knickerbockers of dark brown cloth embroidered in gold and black, with stockings to match.

A PERIOD which can present us with a "bride in breeches," such as was recently seen in New Zealand, however, is capable of any monstrosity. Surely never should woman be more feminine than on her wedding day, yet Miss Walker of Christchurch was married in a modified pair of breeches and dress coat, while the bridesmaid and the lady in whose house the wedding took place wore long coats, long vests and "neatly fitting knickers." Needless to say the bride, bridegroom and their intimate friends are enthusiastic members of a dress reform association.

PACQUIN, of Paris, is getting himself decidedly more talked about than Worth, Felix or the ambitious Sara Meyer. Pacquin's "creations" are noted for their daring and extreme of style. Nobody but Pacquin would have thought of introducing amethyst blue and olive green in persistent combination, and to Pacquin's inventive mind is due the perforated cloth suits. Heavy cloth is stamped with patterns designed separately for waist, sleeves and skirt, revers, cuffs and panels, and the design cut through in sharp, true outlines. These outlines may be left raw or buttonholed with silk, but the main effect is obtained by making up the perforated cloth over a striking silk lining.

PACQUIN's latest skirt is both wired around the bottom and whaleboned at the top to give it the glove-fitting, wide-spreading shape so much in vogue on both sides of the water. This Pacquin skirt is seven or eight yards in width at the foot, falling in godets nearly all around the wearer, on the sides as well as in the back, only the short space in front being whaleboned to lie flat to the figure.

THE ENGLISH fur exhibits show a prodigal use of priceless furs that is truly awe-inspiring. The day has gone by when a sealskin garment was a shapeless sack worn from season to season and held inviolate from scissors. Seal skins are ruthlessly cut into and dexterously pieced out to meet the curves of immense sleeves and the fullest of ruffles. A double cape of seal has a round yoke of the fur, with the long lower cape full on and the shorter upper cape plaited on. High storm collars are on all outdoor garments.

A particularly magnificent cape is of seal, faced with sable and lined with pale copper and pink brocade. A seal and sable muff lined with the brocade, accompanies the cape.

THE MAYORESS OF PORTSMOUTH materially aided the Hospital Saturday movement in the borough by organizing a street collection, the collectors being ladies, each wearing the uniform of a hospital nurse, with cap, apron, chatelaine and red cross. Tents, some of them beautifully decorated, were erected at the corners of the principal thoroughfares for the ladies in charge of the different districts. The Mayoress's tent was outside the Town Hall, and her collection table was covered with lovely carnations. Other tents were also draped with red and white, and ornamented with ferns. The ladies worked from 9 a. m. to 9 p. m., and their exertions gained a considerable addition to the hospital funds.

THE LITTLE Prince Edward of York has received an exquisite present from his august relative, the German Emperor, in the shape of a mother-of-pearl tinted carriage fashioned like a shell, lined with pale blue velvet, and with cushions of the same opalescent color as the body of the carriage. The Royal infant continues to receive donations from every quarter. The ladies of Peebles have just sent him his first short dress of the finest Nainsook muslin, specially manufactured, trimmed with gossamer Valenciennes. The tucks are eight to an inch and those on the waist alone extend to five yards. Thousands of French dots were embroidered in rows on the garment, and the whole robe is said to be a fairy like creation, "the labor upon it close and prolonged, but a labor of love and loyalty."

AMERICAN women abroad are keeping up a brilliant social prestige. At a smart ball given by Lady Londonderry at which royalty was present in the persons of the Prince and Princess of Wales and the Duchess of Teck, the American women were noticeable for their elegant presence and magnificent dressing. The Dowager Duchess of Marlborough, formerly Mrs. Hammersly, of New York, was as lovely as ever in black satin flounced in the finest of black Chantilly and embroidered in jet. The Duchess of Manchester, another beautiful American, was radiant in hyacinth satin and silver spangled chifon with a tiara of diamonds and a necklace of matched stones. The Hon. Mrs. Carrington was in ivory satin with touches of green and mauve and fine diamonds, and Mrs. Henry White of the legation was in gray satin on which butterflies were embroidered in silver thread. Her diamonds were described as "remarkable," even in that assembly.

HEALTH AND BEAUTY



Delsartean Physical Culture.

WHILE the disciples of Delsarte are occupying less of public attention than formerly, they are receiving more and more private attention. Everyone who gives any thought to the betterment of the human condition, physically or mentally, unhesitatingly admits that there is a great deal in the simple and apparently meaningless exercises—as much as there is in having a good circulation, properly used lungs and well-developed muscles.

Systematic exercise is an amazing cure for nervousness, languidness, insomnia and indigestion, and incidentally for awkward figures, dull eyes and muddy skins. Miss Carrica Le Favre in her book "Delsartean Physical Culture," gives the principles of the universal formula in 108 pages of instruction and exercises, of which the following are merely selections:

"When we breathe, exercise, eat, bathe and dress correctly, then our power to grow healthy and beautiful, and to evolve higher qualities, becomes limitless.

"Physical development, poise and gesture are but the external expressions of an internal condition. The body being the machine through which the mind and soul work, it is necessary to keep it in smooth and harmonious working condition.

"In this age of hurry and nervous tension, we seem always to clutch to something and acquire rigidity or mal-poise, so that the first practical lesson must consist of a series of exercises enabling us to let go all nerve and muscle tension.

RELAXING.

"Exercise 1. Before retiring, and when you are in loose, easy clothing, shake the hands freely and limply, until the fingers swing as if loosely swung to the wrists by strings.

"Exercise 2. Swing the entire arms in the same manner.

"Exercise 3. Sit down, take hold of each lower leg in turn, shaking the foot limply until the joints are loosened.

"Exercise 4. Standing on a footstool, hold to the back of a chair with the left hand while you relax the entire right leg from hip to toes; in this relaxed condition, swing it round and round.

"Exercise 5. Stand on right foot and swing the left. Try to have the feeling that the limb is heavy and all its parts loosely strung together.

"Exercise 6. Standing on the floor, firmly but easily, withdraw energy from eyes, jaws, neck; in this relaxed condition roll the head round and round, describing with it a small circle. This relaxed rolling of the neck and head fills the hollows of the neck and shoulders, and gives the charming plumpness and graceful curves in which artists delight.

"Exercise 7. Lie down in a relaxed attitude so that the withdrawal of muscle tension and nerve energy may take full effect. Relax so completely as to be limp all over, with a sleepy sensation, eyes closed. Nervous people experience great rest and relief through these relaxing exercises if indulged in regularly and persistently.

"It is estimated that between seventy and eighty per cent. of the energy we generate, we also waste, so that it is important to learn to relax all the parts not legitimately associated with what you are doing. When you are seated, for instance, learn to rest arms, hands, legs and feet by relaxing them.

"Exercise 8. While lying on a flat surface, in absolute limpness, allow some one to shake your hands and feet gently, roll the body around and back again, and to roll the head from side to side carefully. The entire body must be as limp as though all vitality were withdrawn to the heart and there stored for a time, in order that the joints and muscles may be freed of their rigidity.

EXPANSION.

"There are upwards of six hundred million air cells in the lungs, and each and every cell is intended for use. Of air we require in pounds three times as much as we do of food and drink combined. Every air cell should be filled with air and exercised every day, which is not possible when there are tight bands about the waist, or pressure upon the chest.

"Exercise 1. Stand erect with toes five inches from the wall; raise the chest as high as possible and extend it so that its most prominent part touches the wall, while the shoulders and rest of the body remain stationary. Now draw chest back and extend again six times.

"By this exercise the ribs are lifted, the lungs given free play, and the general health brought up at least to its par value.

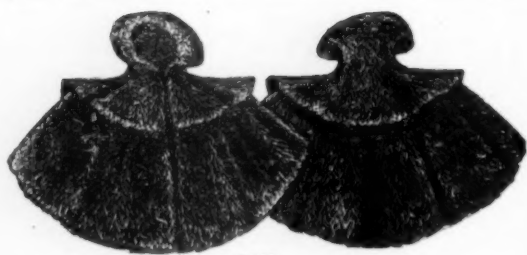
BREATHING.

"Having relaxed and expanded until you are flexible and your chest walls enlarged, you are ready to proceed with a breathing exercise.

"Standing well poised, i. e., chest well to the front, hips drawn back, one foot slightly in advance of the other, weight upon balls of feet, and arms hanging slightly in front of hips. Raise the arms to their greatest height and breath, at the same time inhaling through the nose while mentally counting four; exhale while mentally counting four and lowering the arms to the side, carefully maintaining the same poise throughout.

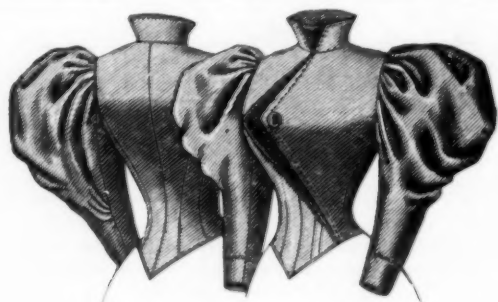
"Give the exercise twice with the four count, twice with a six count and twice with an eight count, gradually accustoming yourself to an increase of long expansion.

"This exercise should be taken immediately upon rising, in a room where the air is fresh."



3882

The McCall Fur Cape Pattern No. 3882 is cut in 6 sizes, for ladies from 32 to 42 inches bust measure, and requires, for the medium size, $1\frac{1}{8}$ yards material 54 inches wide, or $2\frac{3}{8}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4115

The McCall Pointed Basque Pattern No. 4115 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, 3 yards material 44 inches wide, or $3\frac{1}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4105

The McCall Double-Breasted Tight-Fitting Long Coat Pattern No. 4105 is cut in 6 sizes, for ladies from 32 to 42 inches bust measure, and requires, for the medium size, $5\frac{1}{4}$ yards material 54 inches wide, or $10\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

For further description see first column on page 46.



4115-4116

Ladies' Costume.

(4115-4116)

A NEAT, trim costume with novelty basque and draped skirt made up in dark-green sicilienne with a tan thread running through it, showing a solid tan surface on the reverse side where the overskirt turns back.

The inside collar and the pointed strip on the front of the basque are also of tan, while a narrow strip of astrachan and two rows of stitching finish the skirt, overskirt and basque.

In using plain goods, which do not reverse well, facings of moire, novelty silks, or mixed goods, will give the necessary finish. Cheviots, tweeds, coverts, matelasses and other two-toned goods suggest the facing color.

The entire drapery is in one piece, fastened at a side seam.

The skirt should be lined with crinoline or haircloth—preferably the latter—to the belt in the back, so that it will hang in deep folds, and also lined to the knees in front to give it the desired flare. Interline sleeve puffs with the crinoline.

For further description see Nos. 4115 and 4116 on this page.



4108

The McCall Double-Breasted Coat with Circular Skirt Pattern No. 4108 is cut in 6 sizes, for ladies from 32 to 42 inches bust measure, and requires, for the medium size, $4\frac{1}{4}$ yards material 54 inches wide, or $9\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

For further description see first column on page 46.



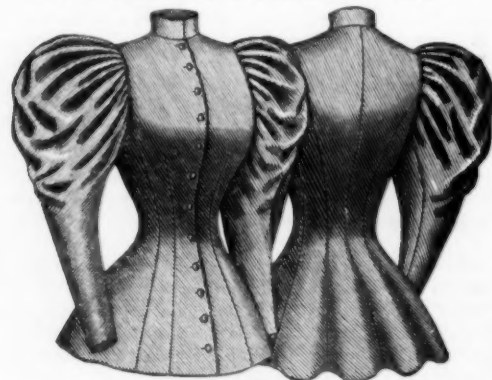
4116

The McCall Draped Skirt Pattern No. 4116 is cut in 5 sizes, for ladies from 22 to 30 inches waist measure, and requires, for the medium size, $5\frac{1}{4}$ yards material 44 inches wide, or $7\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.



4105

The McCall Double-Breasted Tight-Fitting Long Coat Pattern No. 4105 is cut in 6 sizes, for ladies from 32 to 42 inches bust measure, and requires, for the medium size, $5\frac{1}{4}$ yards material 54 inches wide, or $10\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4103

The McCall Model Basque Pattern No. 4103 is cut in 7 sizes, for ladies from 32 to 44 inches bust measure, and requires, for the medium size, $3\frac{1}{2}$ yards material 44 inches wide, or $4\frac{1}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4107
Ladies' Theatre Waist.
(4107)

A **STYLISH**, yet simple and easily made waist, one of the desirable changes to be worn with a black skirt. The figure represents a plain, smoothly fitting bodice of figured silk with strips of ribbon-lined insertion stretched tight and plain from the collar to the bottom of the basque in front, but narrowing to give shape to the waist in the back. Moire ribbon, without the insertion, is also quite effective. Lace epaulettes, silk folds and buckles complete the trimming.

For further description see No. 4107 on this page.



The McCall Double-Breasted Coat with Circular Skirt Pattern No. 4108 is cut in 6 sizes, for ladies from 32 to 42 inches bust measure, and requires, for the medium size, $4\frac{1}{2}$ yards material 54 inches wide, or $9\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



The McCall Improved Four Piece Skirt Pattern No. 4114 is cut in 6 sizes, for ladies from 22 to 32 inches waist measure, and requires, for the medium size, $3\frac{3}{4}$ yards material 44 inches wide, or 5 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct waist measure, as patterns will not, under any circumstances, be exchanged.



The McCall Theatre Waist Pattern No. 4107 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $2\frac{3}{4}$ yards material 44 inches wide, or $5\frac{1}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



4113-4114
Ladies' Evening Dress.
(4113-4114)

A **DAINTY** pink or corn-colored embroidered mousseline de soie over silk the same shade, with velvet revers, cream lace, ribbon rosettes and belt. A good model also for black net studded with jets or tinsel, or embroidered in small floral sprays in natural colors, made up over a black satin foundation. The evening dress may be turned into an afternoon reception dress or a dinner dress, by the addition of adjustable yoke and sleeves, made on a cambric lining, as suggested on the small outline cut.

For further description see Nos. 4113 and 4114 on this page.



The McCall Evening Waist Pattern No. 4113 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $2\frac{1}{4}$ yards material 44 inches wide, or $5\frac{1}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



The McCall Bicycle Costume Pattern No. 4062 is cut in 7 sizes, for ladies from 28 to 40 inches bust measure, and requires, for the medium size, $4\frac{1}{2}$ yards material 52 inches wide, or $8\frac{1}{4}$ yards 27 inches. Price 35 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



The McCall Hood Pattern No. 4111 is cut in 7 sizes, for ladies from 28 to 40 inches bust measure, and requires, for the medium size, $1\frac{1}{4}$ yards material 18 inches wide, and $1\frac{1}{4}$ yards lining 18 inches wide. Price 10 cents. When ordering be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



The McCall Special Sleeve Pattern No. 4106 is cut in 5 sizes, for ladies from 32 to 40 inches bust measure, and requires, for the medium size, $1\frac{1}{2}$ yards material 44 inches wide, or $2\frac{1}{2}$ yards 27 inches. Price 10 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.



The McCall Sacque Night Gown Pattern No. 4109 is cut in 8 sizes, for ladies from 32 to 46 inches bust measure, and requires, for the medium size, 5 yards material 36 inches wide. Price 20 cents. When ordering, be sure to send the correct bust measure, as patterns will not, under any circumstances, be exchanged.

COSY CORNER



NOVEMBER.

NOVEMBER drear, thine ineffectual ray
Shines like the smile of one whose soul with grief
Is overburdened, yet would fain look gay,
As if the seeming won some vague relief
From pain. The embers of the Autumn's fires
Are all that's left for thee; her splendid flame
Pierce Winter's rattling storms have quenched, and pyres
That glorified the forest, brought to shame!
Yet thou hast golden hours, and music, too—
The hunter's horn floats o'er the distant hills;
Deer stand at gaze, and, spite of storms' ado,
A radiant mist the echoing valley fills.
Kind hospitality her door flings wide,
And hearts grow warmer at thy warm fireside.

—Zitella Cooke.

Home Made Neckties.

THE FUNNY paragraph man has had a great deal to say about a woman's selection of ties as gifts to long-suffering man, but she certainly was never guilty of more atrocious purchases than many men of her acquaintance, even before her adoption of four-in-hands as part and parcel of her own wearing apparel.

Now, however, she not only has learned to wear ties, but to make them, and if she doesn't mind making two out of the same material she can get them up at about one-half the store price for first-class goods, and with unlimited choice of color and design. Here are two different styles, either of which is "standard."

Buy brocaded satin for them—black with tiny figure in color, blue flecked with straw color, white or black, or use plain black. A black tie is always serviceable, and one can use odd bits of rich, heavy silk or satin to good advantage.

For the "Albemarle" cut a piece of silk for the strap (Fig. 1) three inches longer than the measurement around the neck. Cut a piece of the fine, firm cotton wadding which comes in strips, somewhat shorter and narrower than the silk to allow of the silk edge being turned over and basted down. Face with a strip of China silk in white.

Cut the tabs as shown in Fig. 2, lining and facing them similar to the neckband, and sew them to the lower point of a three-cornered bit of pasteboard measuring an inch and a half on each of its three sides.

Next, sew the square end of the strap to the upper right hand corner of the pasteboard. The little piece of silk covering the top edge of the pasteboard in a puff, is now securely sewed, beginning at one of the back corners, bringing the silk across the front to the back again, catching it down, and then bringing it up over the top of the pasteboard and tucking the end under the puff, giving it the usual appearance of a four-in-hand knot. This, of course, necessitates the neatest of work at the back as well as in front.

The pointed edge of the strap should be leaded, using for the purpose a lead point from some discarded tie. If that is not convenient, your work-box will undoubtedly yield something in the way of a short, blunt steel or bone bodkin which can be twisted or whittled



The "Albemarle."



The "Bostwyn."

Fig. 1. into service. The stiffened end slips through an opening in the top of the tie at the back, left for the purpose, and is easily adjusted and held in place by the regulation steel clip—unless you furnish a silver one with the tie.

The "Bostwyn" is a style that will always be popular. It is made in the material described and is cut in three pieces. The band is a duplicate of the neck band given above and the two ends are in reality one long strip three inches wide and sixteen



Fig. 3.

inches long. These ends must be stiffly lined and faced as before directed, so they will keep their shape when folded in place.

In the exact centre, sew this long band to the square end of the neck band, making at the time two or three tiny plaits which are covered by a shorter lined and padded strip, as in Fig. 3. Bring the ends down, folding them over one another as in Fig. 4.

Both of these ties are very easily crocheted or knitted. Use whipcord twist or fine crochet silk and with fine needles and even stitches give the rough effect now so popular. Asiatic dye silks wash with excellent results and may be had in innumerable shades.



Fig. 4.

In knitting the "Albemarle," form the tabs exactly as in the diagram, using the same plaits in putting it together afterward. Except that the knitted ties need no lining, they are exactly similar to the silk ones.

TILLIE ROOME LITTELL.

Knee Cap.

A WELCOME protection for rheumatic knees, and a present that will be appreciated by your dear, patient old friend.

The middle part, which fits over the knee, is made first. Cast on 12, and knit 160 rows, the unevenly-numbered rows are in plain knitting, the others purled, as these form the wrong side of the work. The first and last three stitches are always plain, but it is better to slip the first stitch of every row. Knit without increasing until the eleventh row. After the first three, and before the last three stitches of this row, knit twice into one stitch. Increase thus in every fourth row ten times, then in



every alternate row ten times. In the eighty-ninth row, decrease instead of increase, by knitting two together. Decrease in every alternate row nine times, then in every fourth row ten times. Then knit ten rows without decreasing, cast off, and sew the two short edges together flatly on the wrong side. Now take four needles, and pick up eighty stitches round the side of the work. Knit six rounds, then rib fifty-three rounds by working two plain, two purl. Knit fifty-nine rounds to correspond at the other side of the work, thus completing the knee-cap.

Fancy Pincushions.

A CLUSTER of pincushions, with a cushion for different sizes and colors of pins, is a very convenient thing to hang by your dressing table. The cushions are little bags made of satin ribbon two inches wide, stuffed plumply, tied at the top like a meal sack, with a deep frill raveled into a fringe, and are held together by inch wide ribbons of different lengths, sewed to a crocheted ring in the centre, which answers to suspend them by.

In The Sewing Room.

THERE are so many things you want to know when you begin to plan the season's sewing—so many garments to be cut down, made over or made up new, that no one paper, nor even a half dozen papers can give designs for all of them. You are apt to need not only dresses and wraps, but wrappers, fancy waists, house jackets, skirts, aprons, underwear, children's garments and the odds and ends of current fashions. You want to re-trim last winter's cloth gown, and you will have to turn over a dozen styles before you will find one that just suits your material and your style; you saw something you liked in one of the numbers of THE QUEEN OF FASHION, but you lent or mislaid that paper. Then, too, your physician has told you to put your children in soft flannel night gowns, flannel petticoats and shirts with the very first hint of frost, and you must look up patterns for all of these things. If you could only find them all in one paper, how much time and planning it would save you.

For this very reason, if for no other, The McCall Bazar Patterns are collected in one book called THE BAZAR DRESS-MAKER.

Send for this book and get designs for all sorts of garments, for only twenty-five cents.

Address THE McCALL CO., 46 East 14th St., New York.

Don't Miss It.

THAT is, our Christmas number of THE QUEEN OF FASHION. Subscribe now and make sure of it. It will be the next issue and exceedingly interesting. You will surely want to read our Christmas Story.

Remember also The McCall Patterns, known for twenty-five years as "The Reliable Pattern."

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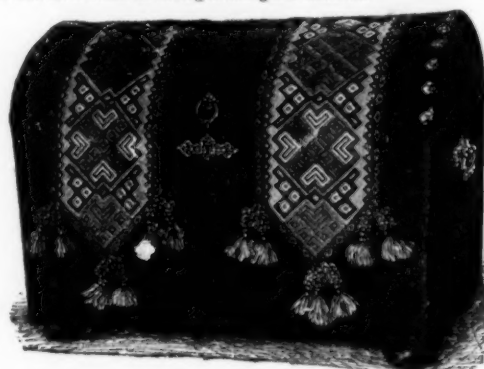
We give a free pattern to each new yearly subscriber. You can select it any time.

A Useful Ornament

ECONOMY of space often necessitates the keeping of one's trunk in one's room, and the angular, ungainly thing is a source of constant annoyance.

A square-topped trunk is easily draped in the regulation family shawl of Persian or Paisley pattern, or can be padded and passed off as a seat in an out-of-the-way corner, but to cover up the round-topped trunk that is almost indispensable since hat trimmings have grown to such a height, has hitherto been a hopeless task. Here is a solution of the difficulty.

First, carefully consider the general tone of your surroundings, and get the trunk covering of a shade that will least intrude itself upon general notice. An olive or a greyish green canvas will wear well. Then have a locksmith come and remove locks, handles and other iron trimmings likely to interfere with your neat work. You may possibly be able to gouge them off yourself, but it will be a waste of strength and good material.



Stretch the canvas as tight as your fingers will hold it, driving in a tack here and there to keep it from slipping, as a carpet layer does. Bring the ends together neatly at one of the back corners and cover up the joining with your ornamental nail heads. Call on the locksmith again; this time to put on new lock and handles of Venetian iron or imitation bronze and to finish the outlining with the nail heads.

Work the two loose strips of tapestry in as gay colors as you please, lining them with satin and a stiff interlining of canvas to prevent their curling up, finishing them with the clusters of tassels.

Ladies' Petticoat.

K.—Knit. O.—Over. P.—Purl.
Ch.—Chain. D. C.—Double Chain.

This pretty petticoat is made up of eight strips, and is bordered with a row of picots at the bottom, the top being finished with a crochet band. For each strip cast on sixty-eight stitches.
1st row: Plain. 2d row: Purl. 3d row: Plain. In future rows always slip the first stitch and knit the last one plain. 4th row: * K. 2 together, K. 3, O. 1, O. 1, K. 3, K. 2 together; repeat from * five times. 5th row: Purl. 6th and 7th rows: Like the 4th and 5th rows. 8th row: Like the 4th row. 9th row: Plain. 10th to 14th rows: Like the 4th to 8th rows. Repeat four times from the 1st to 14th rows, and then once from the 1st to 3d row. 74th row: Plain, but K. 2 together three times at regular intervals, so that there are sixty-five stitches on the needle. After this row remember that in every future row the three stitches at the beginning after the slipped stitch and the four at the end of the row are to be knitted plain. 75th row: K. 7 and P. 3 alternately five times, then K. 7. 76th and 77th rows: Purl. 78th row: Plain. 79th row: K. 2, then P. 3, and K. 7 five times alternately, then P. 3, K. 3, K. 2. 80th to 82d rows: Like the 76th to 78th rows.



Repeat from the 75th to 82d rows thirty-two times, but in the first row of the twenty-eighth repetition decrease by knitting together the first and second stitch of the seven which form one section of the pattern. Thus, in the following rows, each pattern will consist of six stitches instead of seven. At the beginning of the 5th row there will be only one to knit instead of two. In the first row of the thirty-first repetition decrease in the same way so that there will be five instead of six stitches to be knitted. Also, K. 2 together at the end of this row, and at the beginning and end of the last row decrease one stitch again. Then work thirty ribbed rows alternately K. 2 and P. 2 and cast off. No decrease is needed in the strip that is to be used as the back width of the petticoat, but the last eighty rows are to be worked in two parts to form the placket hole. Along the upper edge of the petticoat work ten rows of D. C. to form the waistband and finish by working the following row round the edge of the skirt. * 1 D. C., 1 Pt. (2 Ch. and 1 D. C.), miss one, and repeat from * all round.

IN THE LIBRARY



THANKSGIVING EVE.

My God, I thank Thee who hast made
The earth so bright;
So full of splendour and of joy,
Beauty and light;
So many glorious things are here
Noble and right.

I thank Thee more that all our joy
Is touched with pain;
That shadows fall on brightest hours,
That thorns remain;
So that earth's bliss may be our guide
And not our chain.

I thank Thee, Lord, that Thou hast kept
The best in store;
We have enough, yet not too much
Too long for more;
A yearning for a deeper peace
Not known before.

I thank Thee, Lord, that here our souls,
Though amply blest,
Can never find, although they seek,
A perfect rest—
Nor ever shall, until they lean,
On Jesus' breast.

—Adelaide Proctor.

Two Thanksgiving Dinners.

ONE WAS given by the Fairthornes, in honor of an Eastern cousin's arrival, and one by the Hammonds, in honor of the dear, friendly day itself. And both were threatened with flat failure at the eleventh hour, after all the invitations had been accepted.

Lottie Hammond came home from school, two days before Thanksgiving, full of news.

"What do you think, mamma and Grace?" she cried, flashing into the shabby little sitting-room, with cheeks aglow from the cold air outside. "The Fairthornes' grand dinner is spoiled!"

"Indeed," said Grace, without taking the trouble to lift her handsome dark head from her mending.

"Utterly spoiled!" Lottie repeated, with tragic emphasis. "It happened this morning, and Ada Fairthorne told us girls all about it at recess. She says Clara had hysterics, and is so cross now they hardly dare speak to her."

"Clara Fairthorne always had a temper," observed Mrs. Hammond—a faded semi-invalid blonde—from her rocking-chair close by the stove. "But what happened?"

"Oh, their famous cook had a stroke this morning, and the Fairthornes are making out with the maids, but they can't get anybody till next week that could begin to do justice to such a Thanksgiving dinner as they were to have. Clara's just in despair, for she wanted everything to be so particularly elegant for that precious cousin of hers—Keene, his name is—and she don't know how to do a thing herself. Ada said she said she'd give twenty dollars to anybody that could take even that one dinner off her mind, but she can't get any one," ended Lottie, breathlessly.

"No, of course not," confirmed Mrs. Hammond. "Servants are a dreadful problem here. I remember, when we kept them, there was always some trouble. And so Clara's fine plans are spoiled, are they? Well, at least, such a contretemps never happened to me when I used to entertain," she concluded, with a fine appreciation of the days that were.

"And it's not likely to happen, now you're going to entertain again," laughed Lottie. "That's one advantage of having to depend on ourselves, isn't it Gracie? Neither you—chief cook—nor I—table-girl and 'pot-rasser'—will have a stroke between now and day after to-morrow; and since we've saved up the needful for turkey, *et cetera*, we can defy Fate itself to spoil our fun."

"I must say, Grace—in spite of the lack of sympathy from my own daughters which I can but feel—that it's fortunate you and Lottie have suffered so little by our changed position," murmured Mrs. Hammond, as her young offspring made a breezy exit in quest of lunch.

Grace said nothing; but her dark level brows drew together, and her soft red lips set themselves in suddenly straight lines.

Suffer? Swiftly her mind reviewed the past few years. When she was seventeen, they had been rich for Fort Raynor—friends of the Fairthornes and the rest who called themselves society there. Her father had been dead since Lottie's babyhood; her pretty, childish mother had seemed like one of themselves to her children, and the three had led the pleasantest of lives.

Then came a sudden change. Mrs. Hammond knew nothing of business. She had married young, and her husband had always delighted to pet and protect her, and would as soon have thought of explaining his affairs to the baby as to his wife.

When he died, acting by his will and advice, she left all her business in the hands of a trusted friend, co-guardian with her of the children. Mrs. Hammond signed papers without reading them, never asked a question, and one day awakened to find that he had vanished with most of her fortune.

"But how could I help it?" she asked, lifting eyes of innocent wonder to indignant Grace, thus rudely roused from her own careless ignorance. "I never did know anything about money-matters. Women can't understand them, anyway, your poor, dear father always said. And Mr. Bragdon was an old friend, and of course I couldn't ask him questions about things; it would have looked as if I didn't quite trust him—wouldn't it, now?"

Something was saved from the wreck—not much, but enough to support them in the narrowest, plainest of fashions. There was little work for women in the town; almost none, for which Grace was fitted, that her mother would allow her to do. She was not educated for a teacher; plain-sewing was out of the question; as an inexperienced shop-girl she could scarcely earn the wages which must be paid for household help if she were not at home.

She once desperately proposed that a little of their capital should be sacrificed to fit her for some paying post; but the mere proposal evoked from her mother such tearful lamentations that a child of hers should be reduced to this, that she gave up in despair, and bowed her young shoulders to life's burdens.

"So fortunate, dear, that you don't have to work for a living, like some poor girls," purred her unconscious mother, happily; while Grace patched, turned and contrived; cooked, washed and ironed; and hopelessly knew that all her drudgery brought in nothing, and that every extra call of illness, or necessary repairs bit in upon their slowly but surely diminishing capital.

Home grew shabbier year after year; life narrower, harder, more pinched. Carpets and furniture wore out, and could not be

replaced; magazines and papers were cut off, one by one. Society had long since dropped the family, and even the truest friends wearied of always having their invitations refused, apparently without reason—really because neither Grace nor her mother had clothes fit to go abroad.

Grace did what she could. She taught music to beginners at thirty cents a lesson, till she had to sell her piano to pay the taxes and the expenses of her mother's illness one hard winter, and so could not keep in practice. She got up classes in embroidery, till all her stitches were pronounced old-fashioned; and in her scanty leisure she painted satin cushions and sachets that were secretly sold to a fancy store.

"There's something wrong about it," she told herself, bitterly. "I know I could earn a good living for us all if I had ever had any proper training or chances. Instead, I'm wearing myself out doing work that's beyond my strength, and leads to nothing, and that poor Mary Wilson, down in the alley, could do with ease, and really needs to support her children, while I have intelligence enough to do half a dozen things to earn money that she never could. I ought to be doing one of them now, and paying her to do this. It's all wrong, somehow, but it can't be helped for me. I'll make it different for Lottie, though."

It was Lottie who had brought about the Thanksgiving celebration this year. In spite of poverty, home was made for her so bright and cheery that she longed to welcome to it some less fortunate acquaintances.

"Thanksgiving, you know, good people!" she had urged, with a pleading face. "And Kate Lansing is lame, and has been boarding herself all the term in one of those dreary Normal school lodging-houses, and can't afford to go home for the holiday. I should like her to eat some of your nice cooking, Grace. And then there is that new primary teacher at my academy. She hasn't any friends in town, and it must be perfectly awful to have to stay alone at a boarding-house, and think over all that. Couldn't we have a real Thanksgiving dinner, just this once, and ask them?"

"It would seem pleasant to have a little company again," said Mrs. Hammond, forgetting to correct Lottie's English, in the timid desire that stirred her motherly, hospitable soul. "Company that would not expect too much, or pick flaws. I know one or two people I meet at church that I should like to ask, myself. Do you think we could manage it, Grace?"

After deliberation, Grace thought they could. The last lot of satin sachets had sold well, and there were few things she would not have tried to do to see her mother brightening with some interest in life again, and set Lottie's eyes shining with delight.

The brief list of guests was made out. The bill of fare, at once toothsome and economical, was carefully planned. The small stock of silver was polished till it shone again; the remains of the best china were dusted and washed; the last fine table-cloth and napkins looked over and exquisitely darned. Lottie and Mrs. Hammond waxed childishly joyous over these festive preparations, while Grace's heart grew light at the thought of giving pleasure, and the true Thanksgiving spirit touched her soul with healing.

"Really," she remarked, when Lottie came back to their own warm room, "I believe I'm sorry for Clara Fairthorne. It must be so unpleasant to have to disappoint one's guests."

"Yes, I suppose so," said Lottie indifferently; and then, in a changed tone: "Oh, Grace!"

She had put her hand in her pocket for her handkerchief, and alas! found nothing there. Through a yawning hole had vanished all the contents.

"Your purse—your purse!" she sobbed. "Oh, why did you give it to me to buy that bread on my way home? Oh, why didn't I mend my pocket yesterday, as you told me to? I never thought that it was going to give way so all of a sudden. It must have done it after I left the bakery, for it was all right then. And now your purse is gone, and all the money for—our—beautiful—Thanksgiving—din—ner!"

Too true. Vain were all Lottie's weeping and self-reproaches; vain both sisters' long and careful search of the ground over which she had passed since leaving the bakery. The purse was hopelessly gone, with all the painfully-saved money it contained.

"What shall we do?" sighed Mrs. Hammond, when at last Lottie had taken her grief and remorse to bed with her, and her elders were alone. "Everything's spoiled. We can't send word to those people not to come, and have them wondering why; and we can't possibly get up a proper dinner for them now, with nothing bought or made but the mince-meat. Even if we advertise, and are so lucky as to have the purse returned, it won't be in time. I do declare," with a half-hysterical laugh, "we're enough worse off than the Fairthornes you were pitying!"

The light of a sudden thought flashed into Grace's eyes, but she did not speak. Early the next morning she went out alone, and returned with a cheerful face.

"Our Thanksgiving dinner is all right," she announced,—"ours, and also the Fairthornes'. I am to manage theirs, and the money they paid me will provide ours. Clara knows me and my French recipes from of old in our cooking-class, and was only too glad to trust me. Now there's no use saying anything, my dears; for it's all settled."

In spite of this warning, much was said; but Grace was unmoved, and gradually brought the others to her opinion. Her absence did not matter, she urged; the guests were all theirs, not hers, and she could have their dinner so far advanced before she went to the Fairthornes' that Lottie could do the rest. And this was the only way to have it at all, and she really did not mind her part. Yes, Clara had been rather disagreeable, but that was just Clara's "nature to," like the dogs in good old Dr. Watts's rhyme.

And she put a white kitchen-apron and over-sleeves in her shopping-bag, and went blithely off to make soup-stock, and otherwise prepare for the morrow.

Having undertaken the task, she put her will to it, and found her reward in growing interest. The Fairthornes' large, convenient kitchen was a pleasant place to work in, and all the coarser details were taken off her hands by one of the trim colored maids. Her work was done with a quiet enjoyment of her own efficiency.

She had assumed the management of the whole affair. She drew a plan of the table, as decorated and set, and carried it into effect with her own hands. She arranged the handsomely-furnished dining-room. She felt a real pleasure in not having to scrimp and economise in her cookery; in the freedom to once more see and make use of pretty things.

The dinner was an unqualified success. The oval table, with its snowy, satiny damask, its sparkle of cut-glass and shine of silver, its shaded olive-gray and gold china, its low decorations of bronze and buff and copper-red chrysanthemums, massed in feathery borders of maiden-hair ferns, was a rarely-attractive picture for a winter night. The waitress, well-drilled by Grace, broke nothing, bungled nothing. From soup to dessert, all was perfectly cooked and served.

Over after-dinner coffee in the drawing-room, Clara, a stately, gracious young hostess in black-and-gold, chatted confidentially with her cousin.

It was years since he had been in Fort Raynor, though they had met quite often in his mother's home. He was a tall young man, refined and athletic, more distinguished-looking than strictly handsome. With his foreign education and his comfortable fortune, Fort Raynor considered him quite a grand personage.

Their talk turned at length on the changes in the place since his last visit; how the town had grown; who was married, and who was dead.

"By the way," he questioned, idly, "what has become of that bosom friend of yours, who used to be always about with you? A pretty little thing she was, and so bright and original. I quite expected to meet her here to-night. Let me see—what was her name? Holland—Harland? No, Hammond."

Miss Fairthorne raised her voice a trifle that the others might hear her answer.

"Grace Hammond, Larry? Oh, she dropped out of our set long ago. They lost their property, and she does all sorts of odd things now to get a little money. Why," with a soft, unpleasant laugh, "our cook was taken suddenly ill, and Grace came and cooked dinner for us to-night!"

A hushed silence fell upon those guests who heard. Mr. Fairthorne, an honest-eyed old gentleman, cast a vexed glance at his daughter. Mr. Keene calmly adjusted his eye-glass.

"Did she?" he replied. "She certainly did it well. You must be very grateful to her for helping you out."

Somewhat later, Ada, who inherited her father's kindly nature, sought her elder sister with a request.

"Grace is ready to go now." (She had stayed to wash the fine china and glass, that Clara would not trust to a servant, and put things generally to rights in her domain.) "She didn't ask, out won't you send the coachman home with her? It's so dark, and raining besides, and she didn't bring an umbrella."

"Certainly not," said Miss Fairthorne. "People of that class don't mind things as we would. She'll do well enough alone."

Accidentally, Larry Keene overheard the low toned colloquy. A quizzical gleam lit his fine Irish-gray eyes.

"We and 'that class'!" he mentally ejaculated. "Shades of McAllister! Have I fallen into a Western Four Hundred? I wonder if it would be possible to shake a bit of sense into Clara?"

Then a new thought struck him. He glanced about. Most of the guests had gone; the few remaining intimates were absorbed in conversation. Outside, the wind-driven rain pattered against the windows. "I'll do it," he resolved. "Its shockingly rude, I know; but so is Clara."

At the side-door, Miss Hammond, shrinking instinctively from the first icy salute of the rain, was confronted by a dark figure, and found herself shielded under an umbrella.

"Must I introduce myself? or do you perhaps remember me, though it's nearly ten years since you and I used to whitewash my cousin Clara at croquet?" questioned a manly voice.

"Mr. Keene!"

When they last met, he had been a tall youth, in that painful state of hobbled-hoydom which lies between boyhood and manhood—she a slim lass of fourteen, in long braids and short skirts; but she knew him at once.

"The same," he replied with easy courtesy. "May I renew old times, Miss Hammond, and have the honor of seeing you home?"

The walk seemed short to both. In Keene's companionship, the girl forgot the headache born of her fatigue, forgot the wretchedness of late years, and once more was the bright self of her teens. Pleasant and wide-ranging was their talk. At the open door of her home, with the light from within dwelling on her lithely-erect figure and strong, pure face, they said good-night.

It was the first fair view Keene had had of her. He had given little thought to her looks before, in his first indignant pity and later interest; but now he mentally decided she was even more attractive than she promised to be.

"May I call on you and renew acquaintance with your mother also?" he asked, at parting.

"Nobody calls on us now," said Grace, frankly.

"I shall," he declared, with a fine audacity.

"Well, it has all come out better than I expected," owned Mrs. Hammond, after the recitals of the success of their different Thanksgiving dinners. "Only I'm afraid Clara will put the story of your doing that work for her all over town."

This fear was justified. In less than a week, one of the leaders of society descended upon Grace.

"If I can engage you to take charge of a ladies' lunch for me, I shall be so glad," she said. "Of course, my girls would be under your orders for the occasion. Clara Fairthorne told me of her good fortune in getting your help. Such a nice idea as it is, too, for you to have taken up that business. I've read of ladies doing something of the sort in Eastern cities, but I didn't suppose we had any one here equal to adopting it. And you are the very one for it, with your taste and executive ability."

Grace accepted, and improved the opening thus offered. There was much entertaining in Fort Raynor society, and few really efficient servants. Through the winter there followed occasions enough to keep her quite busy, and make a very acceptable little addition to the family income.

Much to Clara Fairthorne's wonder, even this unconventional conduct of Miss Hammond's did not prevent Mr. Keene from calling upon her, whenever his business allowed him to visit the city. So almost a year went round. Then a piece of news about the Hammonds filled the mouth of gossip.

"It's very unlucky for me, Larry," lamented Miss Fairthorne, "that those old mining-stocks of Mr. Hammond's, that Grace was obstinate enough to keep when every one told her they were worthless, should have turned out so well just now. They say the family will be quite comfortably off again. I meant to let Grace take charge of this Thanksgiving dinner for me, as she did last year, and now I suppose she will be prevented by this."

"She would have been prevented anyway," said Keene. "She was already engaged to preside over another Thanksgiving dinner."

A dreadful suspicion dawned on Clara. She faced her cousin abruptly.

"Over whose, Larry Keene?" she demanded.

"Mine. As my wife."

—H. L. Girard.

Another Prize Story!

A Christmas Gift!!

\$10.00 in Gold!!!

To the woman who sends us the best original CHRISTMAS STORY of about 2,500 words, we will send a \$10.00 gold piece.

The story must be written on one side of the paper only; must be accompanied with sufficient postage for its return if not accepted, and must be received in this office not later than October 25th.

The accepted story will appear in the Christmas Number of THE QUEEN OF FASHION.

The Blue Wrapper.

Do NOT forget that when you receive your QUEEN OF FASHION in a blue wrapper, it means that your subscription expires with that issue and that we hope you will renew it promptly.



4121
Misses' Coat.
(4121)

A HANDSOME double-breasted coat with large sleeves and full, rippled back, rolling storm collar and wide revers. For winter wear, the collar and revers have an outside facing of fur or astrachan, particularly grateful to the wearer when turned up close about the head and face on a stormy day.

If preferred, the fur trimming may be omitted and a facing of the goods substituted. Plain tailor finish—two rows of handsome buttons. Curved French pocket.

For further description see No. 4121 on this page.



4104
Misses' Princess Dress.
(4104)

A SIMPLE, yet effective dress, admitting of great variation in the trimmings. The figure represents a matelasse of brown, shot with red and green in the more subdued shades. Brown moire ribbon, or mohair braid, either plain color or mixed, is arranged in graceful outlines and caught in place by jet buckles.

The medium shows a more childish frock in plain color, with a collar of velvet edged with insertion of heavy lace. This collar is the shape of a Maltese cross, and the deep slashes relieve it from the appearance of being a yoke, which so many large collars have.

For further description see No. 4104 on this page.



4121

The McCall Coat Pattern No. 4121 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $3\frac{1}{8}$ yards material 54 inches wide, or $6\frac{1}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4112

Girl's Dress with Eton Effect.
(4112)

A STRIKING little dress with pretty, new sleeve and a most unusual collar. The waist and skirt are in one, buttoned up the back, the jacket and blouse fronts being put on over the front lining.

The model is of dark blue serge, with blouse vest of red dotted in little black tufts; three rows of black braid on jacket and skirt.

The sleeve is very full, all in one piece, laid in plaits to form the deep cuff, over which turns back a neat second cuff.

For further description see No. 4112 on next page.



4104

The McCall Princess Dress Pattern No. 4104 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $6\frac{1}{2}$ yards material 44 inches wide, or 9 yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4101-4110

For description of No. 4101, see medium on this page.

The McCall Ulster Pattern No. 4110 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $4\frac{1}{4}$ yards material 54 inches wide, or $8\frac{1}{2}$ yards 27 ins. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

For further description see first column on page 46.



4110

The McCall Ulster Pattern No. 4110 is cut in 5 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $4\frac{1}{4}$ yards material 54 inches wide, or $8\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4101

The McCall Double Circular Cape with Adjustable Hood Pattern No. 4101 is cut in 3 sizes, for misses from 12 to 16 years old, and requires, for the medium size, $3\frac{1}{2}$ yards material 52 inches wide, or 7 yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4112

The McCall Dress Pattern No. 4112 is cut in 5 sizes, for girls from 8 to 12 years old, and requires, for the medium size, $4\frac{1}{2}$ yards material 44 inches wide, or $7\frac{1}{2}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4119-597

The McCall Overcoat Pattern No. 4119 is cut in 5 sizes, for boys from 6 to 10 years old, and requires, for the medium size, $1\frac{1}{2}$ yards material 54 inches wide, or $3\frac{1}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

For description of No. 597, see medium below.

For further description see first column on page 46.



597

The McCall Legging Pattern No. 597 is cut in 5 sizes, for boys from 2 to 10 years old, and requires, for the medium size, $1\frac{1}{2}$ yards material 24 inches wide, $2\frac{1}{2}$ yards braid and 14 buttons. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4119

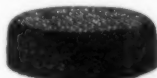
The McCall Overcoat Pattern No. 4119 is cut in 5 sizes, for boys from 6 to 10 years old, and requires, for the medium size, $1\frac{1}{2}$ yards material 54 inches wide, or $3\frac{1}{4}$ yards 27 inches. Price 25 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4117

A PRETTY "Bishop" dress for a little girl of bright red serge or cashmere, with novelty collar cut in one piece, and trimmed with three rows of narrow black and white braid.

For description of No. 4117, see medium below.



4122

The McCall Cap Pattern No. 4122 is cut in 7 sizes, for boys from 6 to $6\frac{1}{4}$ cap size, or $19\frac{1}{4}$ to $22\frac{1}{4}$ inches head measure, and requires, for the medium size, $\frac{3}{8}$ yard material 27 inches wide and $\frac{3}{8}$ yard silk lining 20 inches wide. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4117

The McCall Dress Pattern No. 4117 is cut in 5 sizes, for little girls from 4 to 8 years old, and requires, for the medium size, 3 yards material 44 inches wide, or $3\frac{1}{4}$ yards 27 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4118

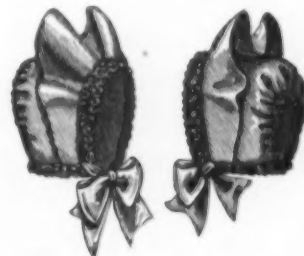
The McCall Dress Pattern No. 4118 is cut in 3 sizes, for little boys from 2 to 4 years old, and requires, for the medium size, $2\frac{1}{2}$ yards material 44 inches wide, or $2\frac{3}{4}$ yards 36 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

For further description see first column on page 46.



4120

The McCall Cloak Pattern No. 4120 is cut in 4 sizes, for children from 2 to 5 years old, and requires, for the medium size, $3\frac{1}{2}$ yards material 44 inches wide, or 4 yards 36 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances be exchanged.



4123

The McCall Cap Pattern No. 4123 is cut in 4 sizes, for children from 2 to 5 years old, and requires, for the medium size, $1\frac{1}{2}$ yards material 22 inches wide and $\frac{3}{8}$ yard silk lining 20 inches wide. Price 10 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.



4120

Child's Cloak.

(4120)

A Dainty little garment of white or pink or gray cloth and satin, with fur trimmings. The body of the cloak is of the heavy cloth, with collar, cuffs and full, stiffly lined shoulder ruffle of the satin. Four rows of narrow beaver or mink encircle the ruffle and cuffs, with two rows on the collar, hidden by this young lady's curls. A beaver or mink head fastens with the collar in front, and two little tails curl themselves up in the back.

For further description see No. 4120 on this page



4118

The McCall Dress Pattern No. 4118 is cut in 3 sizes, for little boys from 2 to 4 years old, and requires, for the medium size, $2\frac{1}{2}$ yards material 44 inches wide, or $2\frac{3}{4}$ yards 36 inches. Price 20 cents. When ordering, be sure to send the correct size, as patterns will not, under any circumstances, be exchanged.

MISCELLANEOUS NOVELTIES

No Patterns are furnished for these Suggestions.

Chiffon Waists.

THE chiffon waist is a thing of beauty, but not exactly a joy forever—it is too perishable. Its life is a brilliant but a short one. However, while its freshness lasts there is nothing to equal it for dainty dressiness combined with a certain showy style.

Primarily it is a silk waist—that is a silk foundation of a carefully chosen hue. This silk is draped easily over a tight-fitting well-boned lining, and silk sleeves are stiffened out to balloon proportions. Over all this comes the chiffon, either the same shade of the silk or widely different, but fulled on in yards and yards; and then comes the trimming of lace points, jet ornaments

or ribbon harness, or no trimming at all except belt, collar and wrist bands.

The first figure is a guimpe of white chiffon over gold-colored satin, worn with a white and gold-figured silk gown and white and gold brocaded neck and belt ribbons. The crinolined sleeves are caught up in five puffs, crinoline, silk and chiffon, all together.

The second is equally effective of silvery blue silk, black chiffon and ivory guipure lace, or of cherry red silk, black chiffon and jetted shoulder pieces, with velvet neckband the shade of the silk foundation.

Example No. 3 is an exquisite combination of French gray chiffon over pink silk, with Vandykes of point Venise, fitted in as a yoke and at the belt. The sleeves are extreme in size, floating like rose lined clouds each side of the supposed-to-be angelic wearer.

No. 4 is a novelty of novelties in the very latest rainbow tinted chiffon over opalescent silk. The shimmering, changing tint is indescribable in its transformation from blue gray to grayish pink and back again to the opal blue. Broad bands of cream lace heighten the delicate effect, a fitted band of the lace outlining the waist.

The fifth figure is a theatre waist of gray chiffon over gray silk with black velvet trimmings embroidered in silver to wear with black satin duchesse skirt. One good skirt will support a half dozen waists and basques and afford as many complete changes.

The simple house waist following is of cream white knife-plaited chiffon over ivory silk, with knots and bands of black velvet, bleuette, lavender or cherry ribbons.

And finally, the severely plain, slightly blouse waist with its peculiar droop of sleeves is a cerise knife-plaited chiffon over silk of the same shade, copied from an English model.

English things somehow carefully avoid the Frenchy crispness found in the first five illustrations, but even English things become individualized on a typical American wearer.

Chiffon waists are decidedly the novelty of the season and all the big houses, as well as the most exclusive ones, are showing them in innumerable combinations.

For house wear they are unapproachable, but a heavy winter wrap would crush the freshest chiffon into a disconsolate, unrecognizable mass.

Embroidered chiffons are a delicious extravagance. The waist of a wedding gown of ivory satin draped with ivory chiffon embroidered in all-over design of delicate blossoms or true love knots, has a far more dainty effect than the most gossamer lace could give. And the veil of chiffon should have a deeply embroidered hem to correspond with the embroidery on the waist.

A Chapter on Mourning.

MOORING garments are the hardest to plan, say those who are suddenly called upon to give the matter serious thought. Seldom do the fashion journals find room for such sombre subjects, the more capricious phase of dressing occupying their full attention, and the mourning gown is usually a sober adaptation of a modish house or street costume.

With very small children a simple black silk or cashmere frock with black ribbons is sufficient, relieved in part by their little white pinafores. Black affects children's spirits even more than it does their elders', and ought not to be rigidly enforced.

For a girl from six to twelve, the stylish black serge or cloth, Graded ruffles of the shoulders, ending in of the trimming cross front of the waist, the back. Collar and the crape and three same encircle the skirt and sleeves. The sailor hat of black felt is trimmed in broad bows of dull black ottoman ribbon, unrelieved by ornaments.

The street dress for the miss accompanying the little girl, is of Henrietta cloth with two bands of crape about the hem and two more higher up. The round bodice is full in front, trimmed with revers and collar of silk edged by bands of crape.

The new crepons have many of them a mourning effect if made up with suitable material, and a crepon tea-gown in the novelty stripes or figures is a very desirable thing to have. The full front is of soft black silk, confined with ribbons; the Watteau back just sweeps the floor with a graceful fall; the comfortable ruffled sleeves may be finished with a fall of lace, black at first, or as time goes on, of white lace.

A stylish costume for a young lady is a smoother crepon, heavily trimmed in crape. The bodice is arranged with a full rucked front over which a zouave jacket is worn, turned back with folded revers of crape. The gigot sleeves and waistband are solidly crape. Black undressed kid gloves, unrelieved by stitching, and a fine French felt hat with bows of crape complete the costume.

A street gown for the warmer November days has a short cape to match the suit. The bell skirt is trimmed from hem to waist belt with graded bands of crape, lined and curved to the shape of the skirt. The same bands continue up the cape to the collar, and for a slender figure the idea is a striking one. Bands of the crape are around the cuffs and round yoke of the waist, which is itself a round affair, with a slight fullness from yoke to belt. So much crape is rather oppressive, and the wearer will probably take advantage of the three months leave of discontinuance of heavy mourning, and content herself with three rows around the skirt and two on the cape for the rest of the first year.

One firm in New York has dealt exclusively in mourning goods for many years, carrying besides the all-black goods, only combinations of black and gray, black and lavender, black and white, and from them to gray, lavender and white with black figures. Every article that a woman or child could need during the different periods of mourning was to be found on these counters, but for some reason or other this firm has recently sold out and gone into the regular dry goods trade. Can it be that mourning is being less generally worn?

The heavy crape veil falling over the face to the hem of the gown, and completely shutting off the wearer from all light and pure air, is happily disappearing from our streets. Instead, the full length veil for widows and the three-quarter veil for bereaved sisters and daughters are draped back over the close-fitting bonnet, held in place with dull headed pins.

November Brides.

A PICTURESQUE wedding is the prospective bride's dream by day and vision by night, and above all things, her wedding must be different in some way from all other weddings. No radical change can be made in the ceremony, but the sentiment of the occasion affords limitless possibilities in the way of a bridal procession.

First comes the little page in a Louis XV. costume of white satin, embroidered in



gold, and with deep lace ruffles, escorting a tiny maid of honor in richest satin brocade of cream with small floral spray of gold and white; then the hopeful bridesmaid in palest yellow with bands of white and gold embroidery, and finally the bride herself.

Ivory satin of brilliant sheen has long been the ideal and traditional fabric for wedding dresses, and this season it is in greater favor than ever, embroidered in love knots and sprays of orange blossoms in white pearls and crystals. The veil may be of filmiest lace or of fleecy tulle, worn back from the face. By the way, this bridal veil is a relic of the "care cloth," a canopy held over the young bride's head by our Saxon forefathers to conceal her embarrassment.

The going away gown is of the rough goods used exclusively this season; brown flecked with blue is the latest combination. The underskirt, yoke and belt are of Venise guipure over silk of the blue—the overskirt draped short on the right side and falling in full straight folds in the back. The waist fastens under the left arm and over the shoulder.

There used to be a superstition about wearing a bit of black at a wedding, but the English fad for unique weddings has done away with that. A half dozen cream and gold and black weddings have taken place recently. At one the pages were in yellow satin Sixteenth Century Court suits, three-cornered satin hats with black ostrich tips and carried ebony canes; the bridesmaids wore cream satin coats and skirts with gold embroidered vests and heavy black collars folded back. Large black hats with cream feathers and bouquets of deep yellow, completed a striking tout ensemble. The bride's mother was in black and cream brocade with embroidered velvet panels in black and gold, over a cream satin petticoat; only the bride appeared in unbroken cream white.

At a Marguerite wedding the bridesmaids wore white chiffon over gold-colored satin, with large black picture hats dented to suit the different faces, and carried trailing clusters of white and gold Marguerites with their gold and black centres. A summer wedding called forth butter-colored dotted swiss and embroidery over satin slips, and butter-colored straw hats with black and yellow roses and black wings. In this instance the bridesmaids were the most striking of brunettes, while the bride was a golden blonde.

A distinctly black and white wedding, however, was one at which the bridesmaids came out in gowns of white silk muslin with immense black velvet picture hats and bouquets of blossoms as white as their dresses.

A pretty pink wedding was that at which the bridesmaids wore shell pink crepon with deep ivory lace drawn through jet buckles and falling to the ground, black hats trimmed in pink roses and black feathers, and carried the pink shower bouquets which only a London florist can build correctly, and he only because the Queen demands them for her drawing room.

For a second marriage, the girl's white is considered inappropriate. A good substitute is a gown of delicate French gray with cream white vest and collar, and a close-fitting gray toque with black velvet rim.



Dressing The Hair.

THE woman who is wise in her day and generation, will not attempt to keep up with all the styles of doing the hair—especially the styles shown in the coiffeur's window. She will choose the one which is the most becoming to her face and make a personal fad of that particular style. And then her friends will say that even the way she does her hair seems to be just a part of herself.

There are only two good arguments for changing the manner of doing the hair; one is a radical change in the shape and style of headgear, and the other is the danger of thinning the hair in spots by the constant twisting of it in one direction.

The time was when everybody wore heavy straight bangs that left a part entirely across the head, which part finally widened into a bald spot. Then Mrs. Kendal started the fashion of parting the hair in the middle, Madonna fashion. About one girl in a thousand can wear her hair plain, stretched back above each ear. A redeeming feature was bound to creep in, in the shape of the little Della Fox curl right in the centre of the forehead, or in the little combs that were necessary to hold the short, fluffy hair in place.

The newest fashion, and one which threatens to come to us straight from France, if it can get by England, is that of pulling the hair down over the ears, not by a lock or two as our grandmothers use to do, but by whole handfuls, waved a bit to make them look thicker than they really are.

Fair faces framed in fluffy, fair hair can stand this treatment, or faces with a great deal of

color, a perfect oval, or a pair of bright, dark eyes, but dark hair is extremely unbecoming hanging over colorless faces, and coarsens every line and feature.

Contrast the two lower figures: one a typical American with queenly coiled hair, the other with all the advantages of light dress and hat having an unmistakably heavy look. And yet the latter is, as we are told, "the latest," and will, of course, have a certain following.

The fluffy bang and wavy knot have the advantage of admitting of so many dainty ornaments in silver, gold and tinted rhinestones, knots and wings of ribbon, and even a rosebud or two, that the plainer style will have hard work to displace them.

Among the novelties shown for evening wear are Grecian bands of gilt, true love knots of opal blue rhinestones, wings of jet or white rhinestones, and twin feathers curling around so naturally that one is amazed at the possibilities of the jeweler's art.

Real feathers in clusters of tiny ostrich tips with an aigrette rising from the centre are as popular as ever. When one sees these small feathery ornaments, it is difficult to remember how beautifully gorgeous the immense plumes were once considered wound around the chignon, or bravely standing full height and three in a row.

Verily the mode of dressing the hair has undergone a decided change during the last decade—and for the better. The present style of well brushed, lightly waved, softly coiled tresses without oil, stuffy rolls or twists of alien locks, is a fitting crown for a lovely woman.



Theatre Bonnets.

A DRESS BONNET may be made of anything or almost nothing. A row of jet beads and a pair of wings, or even less, a piece of wire and a bow of ribbon if artistically and becomingly twisted in place, will do duty on even state occasions. It is the artistic twisting that keeps the price of the airy nothing up to double the value of abundant materials.

Jet foundations are the most popular, with rosettes of a dazzling bit of color, jetted wings and aigrettes. These wings, when put on in front are spread as if for flight; at the back they

are poised gracefully as if resting for the moment.

The toque shown is very becoming to youthful faces, made of velvet, ribbon or chiffon rosettes of cerise or bleuette and two stiff upright wings.

The little Puritan bonnet is a new feature, and one that will be adopted only by the woman who knows she has a distinctive style. An imported model in this shape was of olive-green velvet covered with jet; tiny jetted tips stood in a plaited cluster of velvet ribbon carried on down for bonnet strings, and there was a touch of color over the hair in front in the shape of autumn leaves and berries.

The small evening bonnets are in direct contrast to the wide brimmed street hats of felt or velvet, nodding with ostrich plumes or big ribbon bows. The plumes have the preference, however, and jet makers and ostrich farmers ought to do a thriving business this season.

DRESSMAKING MADE SIMPLE BY THE McCALL COMPANY'S PATTERNS.

DRESSMAKING becomes a pleasure with the aid of the McCall Company's Celebrated Patterns. They are cut in many sizes, and are put together with the greatest possible ease. To make a garment, take one of these patterns, double your lining, pin on the pattern and carefully trace around it with a tracing wheel. Then cut out the lining, allowing half an inch extra outside the tracing for seams everywhere, except at the shoulder and under-arm seams, where you must allow one inch in case of alteration. Where inturns are allowed trace through the holes. For full-busted figures, a dart should be taken up in the front of the lining only, as indicated by the perforations. Lay the lining on the material doubled and cut the material the same size as the lining. Baste lining and material together on the tracing for a guide to sew by. This retains the shape of the pattern. The lining should be basted a trifle fuller than the material lengthwise. Next baste your garment closely, with the exception of the shoulder and the under-arm, which should be pinned on the outside. It is now ready for fitting. Try on and pin the garment together where traced on the front, and shape to the figure. If the garment is too tight or too loose alter it where the large seams are on the shoulder and under the arms. It can also be taken in or let out in the centre of the back, but never alter the darts or side seams, and do not cut off the darts until the garment is fitted. Before making the collar, fit the stiffening and shape it to the neck when fitting, and put a tracing where it sews on. When your seams are stitched they should be notched and thoroughly pressed open. Put bone casings on very full, and if bones are used they should be soaked to make them pliable enough to bear the needle. The sleeve and skirt can be lengthened or shortened at the bottom. Put the inner seam of the sleeve to the notch in the arm hole. Do not forget to allow all seams for making. Each piece of the pattern is so marked and described that one can easily tell how to put them together. In cutting always double the material. Place both right sides together. Care should be taken to have the material run the same way. Never have a seam in the front of any skirt. Cloth should be cut with the nap running down, velvet up. To match figured or striped goods pin the figures together before cutting. The secret of dressmaking is in basting and pressing.

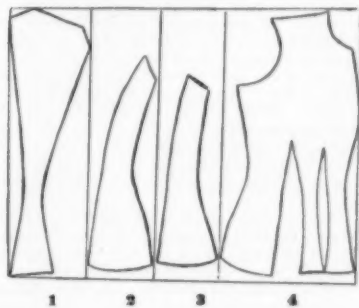
If these directions are carefully carried out a handsome and perfect fitting garment will be the result.

To measure for a lady's basque or any garment requiring a bust measure, put the tape measure over the largest part of the bust, raising it a little over the shoulder blades.

To measure for a lady's skirt, put the measure around the waist over the dress.

To measure for a boy's coat or vest, put the measure around the body underneath the arms, drawing it closely. It is well in ordering for a boy to give the age also.

To measure for a boy's trousers, put the measure around the body over the trousers at the waist.



The above illustration of a Basque shows how to place The McCall Pattern on the material. No. 1 indicates the back piece, 2 is the side-back, 3 under-arm piece and 4 is the front. In cutting the material follow the lines of the pattern, allowing for seams.



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OUR PRACTICAL PAGE



TO THE WOMAN WHO DOES HER OWN WORK.

Pots and kettles and dishes and pans

Are stacked in heaps on shelves and jambs
Awaiting the care of nimble hands.

If the water is hot, and the dishcloths white,
The firewood dry and the kitchen bright,
The work is cheery, and the labor light.

When the last dish is washed, the day is done;
But another day must be begun.

And more dishes pile up one by one.

'Tis but clearing away for another meal.

And the weary housewife can never feel

That she has come to the end of the kitchen reel.

A limited "sphere" is the cook's domain,

A routine finished to be gone through again,

Taxing the temper, the strength and the brain.

But if the cook is mistress of all her arts

Her husband's beefsteak and her children's tarts,

Then, the Queen of the Kitchen is Queen of

Hearts.

An Old-Fashioned Thanksgiving Dinner.

HAVE'N'T you heard people wonder "what they had to be thankful for," as though Thanksgiving were a national and not a personal celebration? Depend upon it, those people have tired their tastes and deadened both anticipation and recollection either by poorly prepared food or by the incongruous combinations of so-called "high living," and haven't a good, old-fashioned Thanksgiving day and dinner to look forward to and be thankful for afterward.

Thanksgiving isn't so much of a day in cities where all good things in season and out of season are an everyday story at the corner grocery, as it is in the old home places where each holiday feast must be planned and saved up for.

Do you remember the old time joyful stir in the house as everybody helped to get ready for Thanksgiving the day before? The beaming cheerfulness of the head of the house in providing the raw materials—the busy importance of the children selected to seed raisins or chop apples; the savory odor of newly baked bread, crisply browning cakes and pies; the pungency of freshly ground spices? And how the entire family gathered to do homage to the big turkey—the plump and whitest to be found in the neighborhood?

The long Thanksgiving sermon and the walk or ride home from church added fuel to an already consuming appetite, which a sight of the long white table was not calculated to appease. All the leaves of the "extension" were brought into play, and it took two table cloths to cover it; the best china, with the big covered dishes that come out of the closet only on company occasions had been scalded and polished until it shone as bravely as the bits of family silver; posies of chrysanthemums and winter green mingled with bouquets of celery, and touches of color here and there were furnished by the jellies and sauces in glass dishes.

Wines and ices there were none, but sweet cider and good cheer, of the genuine article, were in abundance. There were only three courses—soup, "dinner" and dessert, and there was no waiting for innumerable change of plates. Things were handed around and then left within reach and you feasted eyes and stomach at the same time.

If your memory is good for detail, the Thanksgiving dinner was something like this:

Oyster Soup,	Celery,	Oyster Crackers,
Boiled Ham,	"Spiced Tongue,	
Chow-chow,	Cucumber Pickles,	
Chicken Pie,		
Currant Jelly,	Pickled Peaches,	
Roast Turkey,		
Cranberry Sauce,	Cold Slaw,	
Mashed Potatoes,	Steamed Sweet Potatoes,	
Boiled Onions,	Canned Corn,	Mashed Turnips,
Watermelon Preserves,		
Pickled Walnuts,		
Mince Pie,	Cranberry Pie,	Pumpkin Pie,
Plum Pudding,		
Nuts,	Raisins,	Apples,
Cider, new, sweet and in any quantity.		

It does seem as if no one person could partake of all these things and survive—but you remember you always said you didn't want anything to eat for a month afterward. And a great deal of time was spent in exchanging news, reminiscences and receipts—the women wanted to know just how everything was cooked, of course, from the soup on. And some of them wrote out the formulas when they got home. Here are a few of them:

OYSTER SOUP.

Put three pints of new milk over boiling water to heat. Grate three butter crackers and mix them with a pint of cream. Drain two quarts of oysters; strain the liquor and put it to boil in a dish by itself. Pour the boiling milk upon the crackers and cream, add the heated liquor and then the oysters. Put all back into the saucepan (which, by the way, should be porcelain lined) and let it come to a boil. Season and serve at once, steaming hot.

BOILED HAM.

Wash and scrub carefully in cold water, soak for twenty-four hours in cold water and wipe dry. Simmer in a porcelain-lined kettle for fifteen minutes to the pound, more than covering with the water. Allow it to cool in the liquor in which it was boiled, then remove the skin carefully, brush the top with a beaten egg, sprinkle with dried bread crumbs and place in the oven, basting with the liquor until it is brown. Garnish it with parsley and a white paper frill before taking it to the table.

ROAST TURKEY.

After the turkey has been thoroughly singed, drawn and washed in tepid water, dry it and fill it with the following dressing mixed dry: Add to equal quantities of bread and cracker crumbs, one egg, a piece of butter the size of an egg, salt, pepper and celery to taste. Fill the turkey, sew up the opening and truss the turkey from wing to leg. Rub a little salt and butter over the outside, and when placed in the pan pour over it a half cup of hot water, dredge with flour, and place small pieces of larding pork on the breast. Baste regularly with the gravy in the pan. From two to two and a half hours are required to cook a turkey weighing from eight to ten pounds. When done, remove from the pan, untruss, and add a little thickening to the gravy. If basted properly there will be no trouble in having it come out of the oven a beautiful brown.

APPETIZING COLD SLAW.

Put two beaten eggs into a tin cup; add four tablespoonfuls of vinegar, an even teaspoonful of mustard, two tablespoonfuls of salad oil and one of sugar. Stir this mixture over the fire until it becomes a smooth, slightly thickened sauce. Pour this over shredded cabbage, stirring it through and through, and let stand until quite cool.

CRANBERRY SAUCE.

Pick over two quarts of bright red berries and wash carefully; put them in a porcelain-lined kettle with a scant pint of cold water, and boil briskly for fifteen minutes. When quite soft, strain them through a colander; return the juice thus obtained to the kettle, add two pounds of the best white sugar and boil for about ten minutes, stirring constantly. After partially cooling, turn it into the glass dish or molds from which it is to be served.

PUMPKIN PIE.

Press one quart of stewed pumpkin through a fine colander; add to it two quarts of milk, two cups of sugar, seven eggs beaten very light, a tablespoonful each of butter, ginger and cinnamon. Stir thoroughly together and fill plates that have previously been lined with a rich pie-crust.

PLUM PUDDING.

This is a "pound" pudding, made of one pound of bread crumbs, one pound of chopped and sifted suet, half a pound of chopped citron, candied lemon and orange peel mixed, a cup of flour, one pound of currants carefully cleaned, one pound of stoned raisins, half a pound of sugar, a tablespoonful of mixed spice—nutmeg, cinnamon, a little clove and a pinch of allspice. The flour is mixed with the bread-crumbs, then the suet is added, then a teaspoonful of salt; then the fruit, the spice, the sugar, and the whole blended into a thick mass with sweet cider. To this a goblet of wine is added, and then eight eggs beaten very light, stirred in. The whole is put in a very large buttered mould and boiled without stopping, five hours. Blanched almonds should be stuck on the top and the generous slices served with wine sauce.

MINCE MEAT.

Boil a beef tongue, weighing six pounds, and six pounds of the vein of a round of beef; these should just simmer until they are perfectly tender. After skinning the tongue, chop it and the beef very fine, add five pounds of beef suet, chopped fine; five pounds of stoned raisins, three pounds of dried currants, one and a half pounds of citron, cut fine; nine pounds of sugar, one and a half pints of molasses, two quarts of the liquor in which the meat was boiled, one quart of brandy, one pint of white wine, a cupful of salt, half a cupful of cinnamon, one-quarter of a cupful of cloves, one-quarter of a cupful of allspice, three nutmegs grated, a tablespoonful of mace. Put all in a large jar and let stand over night. Put what you wish to bake in a bowl with half as much chopped apple as you have meat and let it stand one hour before filling your pies, adding from time to time sugar, spice, brandy and little lumps of butter to suit the taste. Keep the meat in a stone jar covered with a paper dipped in brandy and with another cover folded over it tightly to exclude the air. Set in a cool place, and the longer the meat stands the richer and better flavored it is.

ROAST SUCKLING PIG.

This is not on the bill of fare, because there is hardly room for it, and because it is more of a Christmas dish, but it makes a good substitute when one is tired of turkey.

In choosing a pig for roasting, select one not older than three weeks, being particular that every part of it is thoroughly cleansed and washed with cold water; wipe perfectly dry and rub on the inside a tablespoonful of salt. For the dressing, use three pints of grated bread-crumbs, three tablespoonfuls of butter, one of minced onion, half a tablespoonful of pepper, three teaspoonfuls of salt and one tablespoonful of powdered sage, mixed together. After stuffing the pig, press the fore feet forward and the hind feet backward, fasten them with skewers; dredge with salt, rub with butter and dredge again with flour. It is a good plan to place buttered paper over each ear before putting the pig in the oven, which should be moderately hot. About three and a half hours are required to roast a pig of this size. Baste with butter and an occasional dredge of flour; when nearly cooked remove the paper from the ears. Serve with an ear of steamed corn or a rosy apple in the mouth, and don't forget the apple-sauce.

Beecham's pills are for biliousness, bilious headache, dyspepsia, heartburn, torpid liver, dizziness, sick headache, bad taste in the mouth, coated tongue, loss of appetite, sallow skin, when caused by constipation; and constipation is the most frequent cause of all of them.

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DESCRIPTION OF PATTERNS.

4105—LADIES' DOUBLE-BREADED TIGHT-FITTING LONG COAT.—This fashionable garment, known as the "Princess" coat, is made up in cloaking of seasonable weight, fitting snugly to the figure, with rippled skirt, standing collar, broad revers, full sleeves and flaring cuffs. Finish with two rows of stitching along each seam and around the edges.

Fur or astrachan can be used to advantage on the collar, revers and cuffs, with a strip of the trimming extending down the front to the bottom of the coat, making a very rich and warm-looking garment.

4108—LADIES' DOUBLE-BREADED COAT WITH CIRCULAR SKIRT.—A particularly desirable model for figures with pronounced curves, the special feature of which is the pointed waist to which is attached a full circular skirt. There is a rolling collar, widely pointing revers, two rows of handsome buttons and two or three rows of stitching for a finish.

Collar and revers may be faced with moire, velvet, Persian Lamb, astrachan or fur, of the popular mink, beaver or Alaska Seal.

4110—MISSES' ULSTER.—A serviceable garment to be worn with or without the jaunty double cape and detachable hood.

The new materials admit of a wide range of selection—Scotch tweeds, chevrons, covert cloth, broadcloth, the heavier cloakings, storm serge or waterproof, according to climate and intended wear.

The double cape is usually lined throughout with a bright silk or farmers satin, and an interlining of double faced canton flannel may be added for extra warmth.

4118—BABY BOY'S DRESS.—Of white pique or marcellines, with a box plait down the centre of front and back with three tiny single plaits on each side reaching to the plain-fitting under-arm piece.

A row of embroidery edges the side-body, giving it a jacket-like effect; and the embroidery is also carried around the full, shaped collar and the lower edge of the sleeves. A pretty model in color is of dark red or blue cashmere, with a row or two of narrow velvet outlining the collar, cuffs and under arm piece.

4119—BOY'S ARCTIC COAT.—A simple little coat made attractive by fur trimming and frog fastenings.

Beaver or broadcloth, trimmed in rich dark sable or brown martin, is very effective. Patterns are also given for leggings of the coat material, and fur-trimmed cap to go with the coat.

FUN FOR THE MINUTE



IN WASHINGTON IN 1994.—The Hon. Mrs. Mann (M. C. from the 'Steenth District).—"Oh! John, we had such an exciting session of the House to-night. Mrs. Smith's tariff bill went through by a big majority; and, John, trousers have been put on the free list."

We wish when winter's chilly blasts Completely chill us through That landladies would come and ask "Is it warm enough for you?"

MISTRESS: "To-morrow is your Sunday out, is it not, Maria?"

MAID: "Lawks, marm, how forgetful you are. 'Why, to-morrow is yours."

"I KNOW I'm irritable, Jack; but if I had my life to live over again, I'd marry you just the same."

JACK: "H'm; I've my doubts about that."

"DOAN" nebbah try ter comfo'ht er man by tellin' 'im 'is troubles might be wus," said Uncle Eben. "It soh'tter tickles er man's pride ter feel dat he's beatin' de record, eben when hit comes ter misery."

SHE STUDIED LATIN.—Maria came home from college bringing her well-thumbed "Caesar" with her. Imagine the perplexity of her fond parent upon discovering this later-day translation upon the fly-leaf:

"Boyibus kissibus Sweet girlorum; Girlibus likibus, Wanti somorum."

"WHEN did George Washington die?" asked an Austin teacher of a large boy. "Is he dead?" was the astonished reply. "Why, it was not more than six months ago that they were celebrating his birthday, and now he is dead. It's a bad year on children. I reckon his folks let him eat something that didn't agree with him."

WORKING BOTH WAYS.—Truckman: "Sorry, ma'am, but I'll have to charge you \$2 for hauling these ashes away. It's more'n two miles to the dump, and the 'thorities won't let us empty 'em this side of it. They watch us mighty close."

Same Truckman (two hours later): "Cap'n I'll have to charge you \$2 fur this load of ashes. Everybody's puttin' in these cement walks now and has to have fillin', and good ashes is mighty hard to get now, I tell you!"

It's the "Old, Old Story," "Success Breeds Imitation."

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The latest illustration of this is Mennen's Borated Talcum Toilet Powder which has been introduced in every town of any size in the United States, when lo and behold dealers who have no conscience put up their own preparation of Talcum Powders and will not give their customers what they want unless they insist on having "Mennen's."

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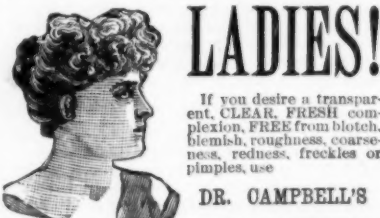
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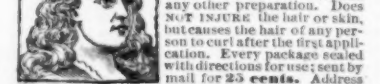
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ADVERTISEMENTS.—We will not knowingly or intentionally insert advertisements from other than perfectly reliable firms or business men. We believe that all the advertisements in this paper are from reliable parties, but, if subscribers find any of them to be otherwise, we will esteem it a great favor if they will advise us. Always mention the "Queen of Fashion" when answering advertisements.

PATTERNS.—Very careful attention is given to all orders for patterns. Patterns are sent immediately on the day orders are received. There is no reason whatever for delay.

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This beautiful, finely shaped, long-waisted Corset is made of coutil with satteen stripes, heavily boned and steeled, has a 5-hook clasp, top heavily fished with silk. It is made in two colors only, namely, white and drab, and the sizes are 18 to 30 inches. It always gives satisfaction. Be sure to send the size and color when ordering, and see that the name QUEEN is on every Corset. We will send this splendid Corset to any address for only six yearly subscribers to THE QUEEN OF FASHION.

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To any person sending us three new subscribers at 50 cents each—the regular subscription price—THE QUEEN OF FASHION will be sent FREE, post-paid, for one year. Address

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READ OUR PREMIUM OFFERS.

PREMIUM No. 47.

Just Issued from the Press, and Therefore "Up to Date."

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Containing over SIX HUNDRED TESTED RECIPES for Delicious and Inexpensive Dishes for Breakfast, Dinner and Supper. Edited by MARCIA L. WATSON, assisted by a Corps of over One Hundred Leading American Housewives.

What to cook and how to cook it, is a question which confronts the average American housewife, three times a day, three hundred and sixty-five days in the year. Is it any wonder that with 1,000 meals to prepare in the course of the year, our housekeepers are often at their "wits' end" for some new, economical and appetizing dish to relieve the tiresome monotony of the usual household "bill-of-fare"?

The great trouble with nearly all cook books is that the recipes given answer very well for boarding-house or hotel keepers who cook vast quantities, but are too "wholesale" for the average family. Another great drawback to many recipe books is, there are too many "fancy fixings," too many experimental recipes which cannot ordinarily be made up successfully. Many of the recipes given in 'The Reliable Cook Book' were contributed by practical American housewives, and each recipe was the one better than all others of its kind. Every one has been tested, and every one will give perfect satisfaction. Best of all, these recipes, while reliable and from which the youngest and most inexperienced housekeeper can make dishes "fit for a king," they are so simple and so inexpensive that these delicious dishes are all within the reach of the humblest housekeeper where the most rigid economy is the daily watchword.

Included in this incomparable book are recipes for Bread, Muffins, Rolls, etc.; Meats, Fowls, Soups, Stews, Chowders, etc.; Fish and Oysters; Vegetables, Eggs, Salads, etc.; Puddings, Pies, Desserts, Jellies, etc.; Cakes, Pastry, Doughnuts, Cookies, Gingerbread, etc.; Frostings and Sauces, etc.; Pickles, Preserves, Confectionery, etc.; Yeast, Mince Meat, etc., etc. In all, over six hundred recipes, "tried and true."

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PRICE, 25 CENTS PER COPY, POSTPAID.

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PREMIUM No. 43.



A STERLING SILVER TEA SPOON.

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PREMIUM No. 38.



Lot B. 60.

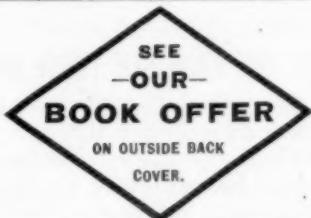
Good-size remnants of silk, plush, and velvet, beautiful patterns and assorted colors. This elegant lot of rare remnants, will be sent, post-paid, to anyone sending us two yearly subscribers to THE QUEEN OF FASHION, or for eight new yearly subscribers we will send five lots, post-paid.

Lot F.

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State which lot is wanted.
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Date,.....189....

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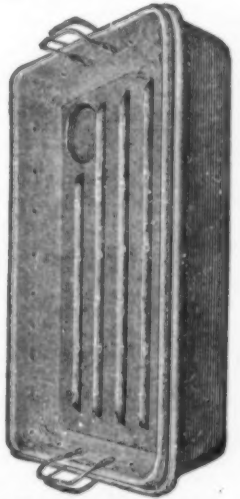
Name.....

Post-Office.....County.....

St. and No. (if necessary).....State.....

9 Send Pattern No.....Size.....

PREMIUM No. 46.



Kitchen Outfit.—Stroud's Self-Basting Roasting Pan.

This Self-Baster consists of two pans, one resting within the other, leaving space between for boiling water.

The upper pan, whereon the meat is placed, is provided with a series of ridges, also a row of holes around the sides from which the escaping steam comes in contact with the contents of the pan. The ridges are for the purpose of elevating the meat from the bottom of the pan and allowing the hot air to pass beneath it, thoroughly browning it on the bottom as well as on the top. By this arrangement there is no necessity for turning the meat; in fact, after placing it in the oven it will require no attention whatever. The steam does the basting, rendering the meat tender, juicy, and superior in flavor to that attained by any other pan. We will send this Self-Basting Pan, either 10x15 in. or 11x17 in., together with one 12 in. solid steel tin-plated meat fork; one 12 in. heavy steel tin-plated kitchen spoon; three table spoons, silver steel, tin-plated; six tea spoons, silver steel, tin-plated; one steel paring knife, finely tempered; one high grade can-opener; one butcher's knife, 6 in. blade, cocobolo handle, wide bolster, finely finished, all packed neatly in one package for 10 new yearly subscribers to THE QUEEN OF FASHION, or for \$1.25 and five subscribers.

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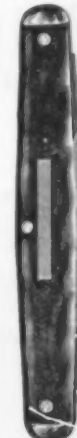
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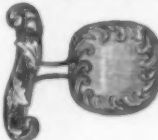
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This beautiful two-bladed Knife is of the most excellent workmanship. The blades are highly tempered and of superior finish. The handles are either of fine ivory or pearl. Every lady ought to possess one of these knives, so here is an opportunity of obtaining one. We will send the knife, post-paid, FREE, for two new yearly subscribers to THE QUEEN OF FASHION.

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A handsome pair of Link Sleeve Buttons of entirely new pattern, in Roman or polished rolled gold, sterling or oxidized silver, sent FREE for two new yearly subscribers to THE QUEEN OF FASHION.

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PREMIUM No. 7.

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